

EQUALIZING X

Issue 2, Number 8

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R.A.M.B.O. are 6-piece from Philadelphia. They are a self-proclaimed anarchist army that uses gimmicks and hardcore punk to combat capitalism, organized religion, and all other forces of evil. They have a strong propensity for the use of cycling, something I am completely down with. R.A.M.B.O. played the radio show on August 25th and this is who they are.... (Photos taken by Martin Farkas).

Maybe we could start off with who is in R.A.M.B.O. and what instruments do you play ?

Todd (Td): I'm Todd and I play the drums.

Mike (M): I'm Mike and I draw stuff.

Beau (B): I'm Beau and I play bass.

Tony (Ty): I'm Tony and I sing.

Andy (A): I'm Andy and I play guitar.

John (J): I'm John, I totally play guitar also.

How did R.A.M.B.O. form ?

JEREMY: Gformed in the summer of '99. Andy and our old drummer Jeremy, who was in KILL THE MAN WHO QUESTIONS at the time, were playing together and me and Andy had also talked about starting a band together and so we just started playing together. It ended up, that the song "Dishonourable Discharge" was about our original bass player who was Jay - the kid who sang in KID DYNAMITE, and basically we had two practises and KID DYNAMITE and KILL THE MAN WHO QUESTIONS both went on tour and so we were kind of on hiatus at the time and when KILL THE MAN... got back before KID DYNAMITE did and we were like "there is no way we could do it with Jay because he is going to be so busy" and so we got Beau who at the time was not in KILL THE MAN WHO QUESTIONS but had been in KILL THE MAN and had quit and had re-joined as a guitar player and so we decided to start to play around and then about a little less than a year ago Jeremy and Beau left replaced by Todd and Beau. And this line-up is not on the LP but has done all the touring that we have done.

Were any of you in previous bands before R.A.M.B.O. ?

Ty: John, you have to come clean.

J: I can't do it. I apologize. I can't say it.

Ty: Can I do it for you ?

J: No I don't want you to.

Ty: John was in a band called DELVE and he was in a band called GOOD CLEAN FUN.

J: I apologize

You were in GOOD CLEAN FUN. Wow. Didn't you guys play all over the place ?

J: Ah huh.

Try and play every country

J: Yeah, I quit half way through.

Was it exhausting or why ?

J: The people were exhausting, not the touring.
Okay, we will leave it at that and that way you won't get into trouble.

Ty: We were talking about making fun of them on a song and we asked John if he would play guitar if we recorded it and he said "sure" and then I said "Hey would you be our second guitar player" and he was like "Sure" and I didn't take it seriously. And then he kept bugging us so we sent him a draft notice.

Awesome. And now he is recruited.

Ty: You know he is. Sexifying up our ranks, looking good. (*sung like James Brown*)

B: Andy was in another band, too.

A: I was in two bands in Pittsburgh, you probably never heard of them. REAGAN SQUAD and FORWARD MOTION. Beau has been in two bands, as well.

B: I was in a band called POLICY OF THREE and 400 YEARS.

Oh wow, that's amazing.

Ty: Quite a few.

B: And MATTER OF FACT and MONTAG and POINT OF VIEW.

Td: I was in a high school talent show band called SPOOGE. We sang "Green Eggs and Ham" for about 15 minutes and then exploded a fish on stage and the Assistant Vice Principal came out and kicked us out.

...and then he just kicked you...

Td: No we got fish on his tie. (*loads of laughter*)

What was the initial idea behind starting R.A.M.B.O. ? The reason why I ask is because the first demo had a lot of songs that were critical of christian hardcore, with the exception of one song, but essentially it seemed to be a cool critique of religion and that seemed to be a theme that was running through the band. Was this the initial idea behind the band or was there something more ?

J: DISCHARGE with breakdowns.

Ty: Kind of, but the other thing about Jer in KILL THE MAN WHO QUESTIONS was that they were a fairly straight forward hardcore band, but not as straight forward as what we started out being and the idea was kind of to do more of a fun more straight forward hardcore band, but definitely drew from a lot of the crusty influence that me and Andy were into. It had politics but it also had to be very fun and sarcastic. And the christian hardcore thing was basically I was the dude that sang. I'm not in any other bands and didn't know what I was doing. So I wrote one song that was so long and it ended up being three songs. I only wrote three songs about that, but I guess it seems like a predominant theme and it was important but it was more coincidental. **Okay you have broadened the scope to include things like cycling anthems with songs like "U-Lock Justice", "Trued 'til Death", and "Bike, Skate, Mosh"; critiques on the system with "Wall of Death the System", and "Smack the State"; promoting anarchism with "Circle that A Motherfucker", "Rockin' with Kropotkin", and "Avenge the Anarchy Moose"; instilling circle pit pride with "What doesn't kill us makes us mosh harder", and other themes. Why did you broaden the scope of subject matter ? I guess you didn't want to**

be a one trick pony, obviously, but...

Ty: The demo was basically the venue I was living in. I was living in a venue called Stalag 13 and it became where booking agents were asking us to do all kinds of shows because we were the only place to do shows at. So basically I was not going to book any christian bands and here is why I got really really upset about that because it was my home. I was living off of it because it was so consuming of my time. I couldn't have a job otherwise I would die. And so the demo is basically all these songs about me being angry and critiquing the system for being intrusive in our lives and benevolent, which I think is actually them being scared of people taking entertainment into their own hands and that translating into other aspects of their lives.



Tony Pointless, singer for R.A.M.B.O. Beau the bassist is in the background on the left and Andy, the guitarist is in the background on the right.

Taking care of such things as their own health care or child care, transportation, monetary systems, you name it. They don't want people participating in their own lives, so I think that is why this translated into shutting down a venue like us. And there is also the christian hardcore thing, so that's why the demo is focused on those two topics. And I didn't really know how to write lyrics so I covered too many...too many songs came out of me. Two songs which broke down into ten, so we broadened the scope because we had to.

Because there are other things to talk about.

Ty: You know there is. (*sung like the call and response of a baptist minister*)

The cycling theme. Cycling seems to be somewhat of a theme. What's the deal ?

J: I guess basically, all of us are really into bikes. Tony is still a bike messenger. I was for a couple of years and I was sidelined due to injury, sadly.

I hope you weren't a door prize.

J: No.

B: Tony has got the star for that.

J: He has been doored three times. I have not been doored. I did run into a UPS truck. That was totally sweet. I mean, all of us ride bikes and it is important to us in a lot of different ways beyond just riding around the city for transportation. It can be a political thing because we don't want to mess up the environment by driving a stupid car and devoting as much resources to cars as we need.

Mark: Hey, how did you get here ?

J: We all rode our bikes. Why would we do something stupid like drive a van ?

Ty: I believe the lyrics say, "In some cases, cars are okay."

B: Like punk rock tours. Important things.

Ty: Bio-deisel, dude.

Your name is sometimes written as an acronym, which begs the question does the acronym R.A.M.B.O. stand for something ?

Ty: Oh yes it does (*James Brown impersonation*).

What does it stand for ?

Ty: Simon will appreciate this. It stands for Revolution, Anarchy, Mosh, Bike, Overthrow.

Simon: How gay ?

Ty: No, no, no. You don't get it. Simon, it's an acronym that doesn't make much sense. Do you understand what we are doing a tribute to ?

Simon: but the movie made sense.

Ty: You are wearing a DSB shirt. I thought you would get it. It's a G.I.S.M. reference, dude.

Simon: I have heard G.I.S.M. sir and you sir are no G.I.S.M.

J: The acronym was basically an afterthought.



what not. The words were an afterthought, but making an acronym along the lines of what G.I.S.M. did they had a whole paramilitary feel, like GUERILLA INCINDIERY SABOTAGE MUTINEERS, so we were trying to steal from them.

Ty: They also have a lot of performance art. A lot more intimidating and scary than us, but we are not going to throw chains, although we throw cardboard around. They might be shady and I don't know much about them other than the little information I can glean, but they were an influence on me with their outrageousness and their taking music to a performance level, like has been done before.

I have heard stories of the band doing things like repelling down at the beginning of their shows or staging a guerilla assault on the crowd. What are some of the gimmicks employed at a R.A.M.B.O. show ?

Ty: Lots and lots of cardboard. The first thing we did was the first show we played with John and Mike - who had done our artwork for the demo - but we decided to make him a full member of the band because we figured that propaganda and lyric presentation was as much a part of the band as anything else and he had as much to say about getting our ideas across, so we would just have him in the band. So that show Mike came out in his ZAO shirt and we had an argument and people thought he was just a kid at a show having an argument

So is it actually a G.I.S.M. parody or does the name come from something else ?

J: We had the idea to make it into an acronym and then we thought of the words that would fit. They don't go together at all. If I were an English teacher I would have a field day with it. All the tense shifting and



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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Hosts: Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, chaos punk, and Killed By Death scenes, which means we play material like the Complain, JBA, Nailbiter, Mad Rats, Breed, Viimeinen Kolonna, Killjoys, Disorder, and the Germs.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases for September 2002

Band

1. Self Defense
2. The Fartz
3. Epileptic Terror Attack
4. Bomb Builder
5. Boxed In
6. Without System
7. Kylesa
8. Shank
9. Class Assassins
10. Papyboarding

Title

Title	Format	Label
Shooting Punk Terror	ep	Uncle Slam
Injustice	LP	Alt. Tentacles
We are the Attack	ep	Deranged
Drop the Big One	ep	Constant Pain
World stops Turning	ep	Crime Scene
What will be will be	CD	HG Fact
No Remorse	LP	Prank
Coded Messages in Slowed..	LP	Deep Six
State of Emergency	CD	Insurgence
Weapons are not our rescue	ep	independent

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

with me about christian hardcore and he actually had a blood pack under his shirt and so we had John stab him and fake blood went everywhere and then people circle pitted around his corpse. That show, kids had come in camo gear before, but that show all these kids came in full camo, face paint, and they had a mosh map and they would plan out their attacks....so it was symbiotic like that. **Kids just did that, that sounds great.**

Ty: The very first show I was nervous as hell. I was so scared and I looked up and there was four kids in full camo with face paint and stuff and they obviously raided their dads hunting closets. It was ridiculous. So that is kind of like that part of the thing. When we first started, people were asking us if we were going to do the camo thing because we were in a band named R.A.M.B.O. and we were like "Okay" and then the first show kids were dressed in camo so we were like, "Let's keep doing this." And then kids in Philly and these kids in Delaware - who were absolutely amazing - they would come up and do their own theatrics and it kind of snowballed.

We have done stuff where we had a cardboard helicopter and we took the escape ladder from my house and we repelled out of it. It actually had kids dressed up as riot cops and come out in fake smoke and then we figured that we had the riot cops come out and push around the kids and so we were going to have them lose next time. And a lot of us have been at actual mass actions where there are riot cops shooting tear gas at you and it is very medieval. I mean these guys are in full body armour and what not, the way I always envisioned vikings and how it would be awesome if the riot cops were lined up and out of nowhere we bust out with garbage can lids with big broad swords and just hacked the fuckin' pigs to pieces. And so we were like lets hack the pigs to pieces so we had all the riot cops and so we had a whole bunch of kids in viking outfits come down and fight and that was our pushing the limits of the theatrics.

I think L.A. was probably our best ever because we did something more meaningful. We had a huge latino population and especially in the punk community, so we decided to do something more attached to the place we were playing so we built a big....we were at Ernie's house from LIFE's HALT who are mostly a latino band and we built a guard tower and a fence to represent the border between the United States and Mexico and Ernie was in the guard tower dressed as a border guard with a cardboard moustache and Felix was on one side of it with a big silhouette of Mexico and Rich - who was in ESPERANZA and YOUTH RIOT

- had a big silhouette of the United States and they would yell stuff back and forth at each other. It was perfect. The kids got totally hyped and they tore down the guard tower before we even played.

And then at Gilman Street we did the nativity scene, complete with an arch and a star and a manger with a baby jesus that was full of Pita Chews which is a local vegan junk food candy. And we dumpstered all these christmas cakes and they were throwing them into the crowd. We had sheep.

We had Mary and Joseph. We had the three wise men who happened to be L.I.E. - the band from Japan. They (L.I.E.) had absolutely no idea what the hell was going on. They had heard that we do stuff, but they didn't really know. They were shown a video about what we did before and ... they wanted to partake but they didn't really know what was going on, so they just dressed up as wise men and stood there completely bewildered. And then we had 15 kids storm the stage as Roman Centurians and then kids brought fake snow and silly string and dressed up as animals. Rob Coons dressed up as a cow. An over 30 year old man dressed up as a cow stage diving. That is a pretty amazing site. Baby jesus was thrown into the crowd.

At our going away show, we played a place called the ThunderDome. So we brought the ThunderDome there. Mike came out as "Anarcho Man of the Wasteland" and then I was the "Lord Humungous" and then we had a... well Beau had left very amicable from the band and he played the first song with Mike on his back as "Master Blaster" and then our friend who resembles Mel Gibson - because they are both devastatingly handsome - came out as "Mad Max" complete with the grey in his hair and the leather jacket and he fought blaster and blaster being Beau and killed Beau and then Bull was brought out as a replacement.

And then in New York we did a thing where we had a helicopter crash like it was "Black Hawk Down". We had a delta force come and rescue the helicopter and then besiege the **Did you lower a helicopter ?**

Ty: No it was about 10 feet long out of cardboard and it was actually like Mike was in it driving it, like there was windows.

M: I got my ass kicked in it.

Ty: He crashed into me and then the delta force came to rescue it and these kids came dressed as orcs and we made these awesome weapons and armour for them, but they came with green randomly smeared on their face and it wasn't as cool as we wanted, but it was really fun. But ABC-No-Rio is so small and nobody knew what was going on and you couldn't real see what was happening, including us.

I wanted to move from theatrics to influences. Who do you consider influences on your sound ?

J: DISCHARGE, obviously;

Td: 7 SECONDS;

J: I think we listen to all types of different hardcore like Japanese stuff and Scandinavian stuff and a lot of peace punk and a lot of other kinds of music, too, but I don't really know. It's all different kinds of hardcore.

What have people described you like ?

J: No one ever says any bands that we have ever heard.

Ty: MADBALL.

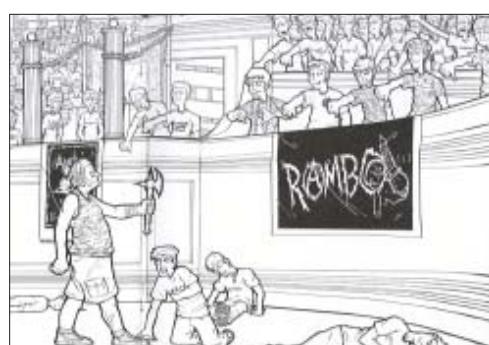
J: But it actually does sound like the first MADBALL 7". The RA.M.B.O. demo does sound like the first MADBALL ep, totally by accident. Like I had that 7" but I hadn't listened to it for so long and I busted it out. I was like "Oh Man, they are right. We totally sound like MADBALL."

Ty: When we first started playing it was like INFEST, but I don't know. I think any band that writes short songs with an American hardcore sound can fall into that.

I'd like to ask each of you what is your favourite R.A.M.B.O. song from a lyrical standpoint and why?

Ty: My favourite song lyrically is a song that we don't play. Well there are two songs that are tied for me that we don't play anymore live because with the new line-up we haven't really learned them. One is "What doesn't kill us makes us mosh harder", which deals with Stalag being shut down and basically like I had made an autonomos zone for myself and I had become complacent. There was a big ramp in my

backyard and all my favourite bands were playing in my kitchen and I just kind of lived in that world and it was wonderful and then it got shattered. I was broke. I was destroyed. It was the worst heartbreak of my life, ever. I never went out and



One of Mike's drawings, from the LP.

went out and bricked a D.A.'s office after a girl, as much as I love the ladies (*lots of laughter*). I don't want to downplay romantic love. It's a big part of my life, but everything.... I was so destroyed I had to go break shit. After romantic break ups,....

J: What does this have to do with the song ?

Ty: No, no I did a big show after a romantic break up. I planned the biggest punk show that I could ever want in my whole life. And that was because of that.

M: I like the song.
“40’s are for Molitovs.

What's it about ?

M: It's about not buying into the corporate alcohol or cigarettes for that matter and it is just a shout out to straight edge kids but also to people that homebrew. I don't know. I didn't write the song so I can't completely capture it, but I like the lyrics a lot. At least through my personal experience, I have met a lot of kids, in the punk community, that rely on corporate alcohol to kind of drown their sorrows and Tony put it very well in the song.

J: Take your time and make your own. If you have time to stud up your wrists then you can do it.

A: My favourite song is one that I wrote lyrics to called “I'll Wreck you old Man”. This is a story...well Mike was there. We were walking, well to sum the song up you have problems where you least expect them and where you're told they are not going to be. We were in the downtown area which is really nice and we were walking with our bikes on the sidewalks going to meet somebody and these three guys came out of this restaurant and they were in suits -

Ty: ...the most expensive restaurant in town.

A: You could tell that they were kind of tipsy and they fell into Mike. And they had been saying stuff as we were walking closer and I put my bike up against the tree and went over and grabbed the guy off Mike and said “What's the problem here” and the one guy swung at me. So I punched him out and then I pulled out my weapon and told him not to come any closer. And then he pulled out his police badge and I had to spend the night in jail.

No way.

A: Nothing happened. They ended up finally leaving.

M: The alternate story is that I kicked all three of their asses, but it depends on who you talk to.

Ty: I don't want to speak for Andy, but the street that it happened on is one of the nicest streets in Philly. It is the richest street. And we live in the neighbourhoods that are called the “ghetto” or the “badlands” or whatever the pigs call them. We never get in any trouble and the only time that he has ever got in a fight or

messed up is on the nicest, richest street by the fucking pigs.

A: It also ended up with them walking away going “You should have been arrested with all the other people at the Convention.” And they

were referring to the Republican National Convention. I guess I was one of those people.

B: Which we also have a song about, which I don't know if it is necessarily my favourite lyrically, but it is something that is pretty close to my heart at this point because I have spent so much fucking time dealing with the aftermath of that. The song is “Lipless Bastard” and it is about the police commissioner in Philly,

John

Timmony, former Police Commissioner, who was ...well three people were arrested during the convention and charged with assaulting him which basically what happened was a bunch of bike cops rode their bikes into a bunch of people and they decided to arrest them and charge them with assaulting the police commissioner, as a result of that, because they fell over when they rode into the people and some nonsense ensued. Anyway they wound up arresting 400 people at that protest and the only three that have the remaining charges are those three that have been charged with the assault of the police Commissioner and one of them, a friend of ours, Camille, is facing up to 60 years in prison.

What?

B: Yeah. He has first degree felony charges and some of his charges were dropped. The first degree felony charges were reduced and then the D.A. appealed it and they were reinstated after September 11th, which was mentioned at that appeal trial.

Which had everything to do with it (said facetiously)

B: Of course. I mean obviously anyone who would protest is a terrorist.

A: The three nicest people you will ever meet.

Ty: It sucks that these people got arrested, but they definitely picked the three people that most weakens their case. The three most nice, soft spoken people you will ever meet. If they are going to pull this move, then these are the people that hopefully won't go down because

their character speaks for themselves.

B: I guess as a little plug on that, their trial date was just set for October 9th which is more than a year sooner than we ever thought it would be. So they are kind of rushing to come up with any last minute witnesses and such.

What is the scene like in Philadelphia ? What are some of the better bands that people should pay attention to ?

J: The GREAT CLEARING OFF is one of the best bands out of Philadelphia right now. Sort of melodic, like really melodic hardcore. Just mid-tempo, really good. The SOUND OF FAILURE is another band that are some friends of ours. More BORN AGAINST-y type stuff. FIRE DOWN BELOW is a band from outside of Philly. SUSHIMI is a band that is a two-piece sort of like beats and vocals. Sort of like LE TIGRE, but a little slower.

Ty: And very, very, very feminist, political, awesome.

J: Yeah, they are really good. FALCORE, which is another two-piece. Two sisters and they sort of switch off between instruments. Sort of like SONIC YOUTH influenced, sort of indie rock stuff. Also really cool. It is good because we have a lot of different types of bands that all play the same shows.

B: There is a band called the INSIDES that is really great, kind of pop keyboard pop, political type of band.

J: Oh and HIGHLIGHTS OF HONOUR also is members of FRANKLIN and some other band. It is really good almost dub-reggae type stuff. It is really interesting and really competently played. They are one of my favourite bands.

Mark: I have a question. Are any of the guys from FRACTURE playing in a new band ? Who cares about OUTSIDE OUT....something punk.

J: Not that I know of

Mark: Thanks a lot. Fuck.

Ty: There is the CURSE and our old bass player Beau is playing in the CURSE now. They are really good. Kind of like new style Bridge 9

hardcore meets HOT WATER MUSIC, but they pull it off. And there is PAINT IT BLACK. The guitar player from the CURSE is playing in that band, as well. It is Dan from KID DYNAMITE and LIFE-TIME singing this time instead of playing guitar, and the drummer of KID DYNAMITE

who is also in GOOD RIDDANCE now. And then there is NONE MORE BLACK which is Jay from KID DYNAMITE playing guitar and singing in a poppy punk stuff.

B: Outside of the music scene there is also a really big anarchist activist scene in Philly which at this point I consider myself a part of. And



Beau the bassist with his back turned to us, Andy on V-Neck guitar and Tony Pointless on vocals.



R.A.M.B.O. with their bikes.

there is a lot of really interesting things going on within that. To name a few "Books for Bars" - a books to prisoners program started in Philly about 10 years ago and it's huge. They send an incredible amount of books to prisoners every month.

I remember a label in Montreal doing a benefit for "Books to Prisoners".

J: Yeah, there is a lot of chapters.

B: A few of us staff at the "Wooden Shoe" bookstore, an anarchist collectively run bookstore in Philly. There is a ton of interesting things going on.

J: One thing I feel compelled to mention, with everyone talking about music in Philly is that just recently...have you guys heard of Clear Channel out here.

No what is that ?

J: It is a huge media conglomerate that owned thousands of radio stations across the US and they are buying up all the venues in most major cities, too, and it is this really crazy thing. It sort of came out of nowhere and they seem to own everything. And they pretty much own of all the legit rock type clubs in Philadelphia. They own every one except one. And recently, our friend Shawn Agnew, who has been doing shows under the name Our Pie Productions. For years he has done all the indie rock shows and a lot of punk shows and stuff. He is a really good friend of ours. He was doing really well and basically he just did an ORCHID show and the venue got shutdown immediately after that by Licensing & Inspection (L&I). The same people that shutdown Tony's venue. And then in the next week two other venues got shut down and basically L&I is a complaint driven institution and they respond only to complaints. They don't go on the offensive and search out for themselves. So that means that someone had to complain. And the fact that the complaint was responded to within hours as opposed to weeks or even months which is usual, got people wondering about it. And basically what Shawn has found out through people at newspapers is that Clear Channel people were behind it.

Ty: Marked them for termination.

J: Yeah, basically wanted to take 'em down, but they also wanted to...one more thing...our friends record store called Spaceboy on South Street, which is one of the main shopping areas in Philly and they sell tickets to shows. And Clear Channel came there and said that because Spaceboy was getting Shawn's mail and they were selling tickets, unless they stopped they were going to come back and board them up. It has been this crazy campaign all around Philly to just shut Shawn down. Anything with his

name on it just can't happen. Now there is no venues except for a couple of clubs.

Ty: The biggest evidence that this has happened is this dude Ben Queller. I don't even know who the hell he is, but he is suppose to be the new hot thing. He got the show over

Clear Channel and the next morning after the main venue that he uses was shut down Ben Queller got a call from Clear Channel offering to do his show. How the hell would they know that his venue was shut down ? And apparently people who work for them but just as a job and they said that Clear Channel stealing that show was the last straw.

J: And also, from what I have talked to from other people, it's not just in Philly. I know in Denver Colorado the same thing happened and I can only imagine what other cities

are like. And so it is this huge problem nationwide that's eating away at the root of DIY shows and music and culture in a lot of the major cities and so we are just scrambling now to pick up the pieces in Philly and sort of figure out what to do. This is very recently, just a couple of weeks before we left on tour. It sort of goes back to what Tony was saying before about people who have power and money not wanting people without traditional means of power and money to not control their own entertainment and to control their own lives. I am sure it is going to continue and I guess we are still trying to figure out what to do.

M: If people want to find out about what venues Clear Channel run you can go to the Clear Channel website. I believe it is just clearchannel.com and there is a list of venues and you would be surprised. I found out that every medium to large venue is Clear Channel so just don't go to them, don't play 'em, just check to make sure that you are not going to.

Ty: And there is also a website called clearchannelsucks.org that is on the case and people should check that out.

I wanted to ask you about new material that you might be working on. The LP was done a while ago, what is in the works ?

J: We just gave the guy in the control booth

(Mark), our new split with a band called CRUCIAL UNIT from Pittsburgh. They are friends of ours. It's the first in a series. A friend called Mike, in Philly, does a label called *Ed Walters* and he is putting out a series of bike theme split 7"s like bands that are into bikes, members that ride bikes, whatever. That is the first in the series. There is going to be a lot more coming out in the next year. We are also doing another split with another band from Pittsburgh called CAUSTIC CHRIST who are really awesome. That will be on a label from Sweden called *Busted Heads*. And it has awesome artwork courtesy of Mike.

A: Our newer stuff is taking longer but it is going to be better.

B: We are busy people.

What do you hope to accomplish as a band, in general ?

Ty: Destroy capitalism.

Modest goals.

Ty: and we want full participation by the people in entertainment and government. No government for that matter.

J: None of us are going to say that some of the prop stuff hasn't been gimmicky, but it does serve to get people more involved in our shows. In Philadelphia there is a big problem with violence so we hope by...we knew that the music we play might draw some knuckleheads to the show....so we thought that by dressing like idiots and making out with each other, or what have you on stage it would keep those kids away. We wanted people to be able to come and enjoy the show, in a friendly, non-intrusive atmosphere. A lot of hardcore bands.....I am 6' 3". I'm a skinny dude but still I don't go to those shows because I don't feel comfortable being near the front because there is some Bruce Lee shit going on. That is just one thing but there is a lot of other stuff going on, too.

How can people get in touch with R.A.M.B.O.?

Td: You can talk to us at shows, that's a good first start.

But if they don't have access to you that way?

Td: You will see us.

Is there a snail mail address ?

Td: There is an anarchist post that we use exclusively....

Ty: Shut up man.

Td: There is one dude on a bike that goes across all of North

America and will take about 6 months. His name is Olive Loaf.

Ty: I hang out at Written House Square when I am not delivering packages and you can just come look for me, but I guess the best way would probably be e-mail at tpointless@aol.com and you can write to me at 5023 Cedar Avenue / Philadelphia, PA / 19143 / USA.



Mike gets the R.A.M.B.O. grind from Tony



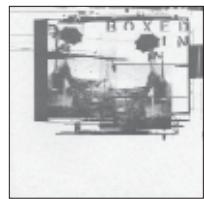
Todd, the drummer.

Reviews

Artimus Pyle "The Absence of Life" ep

Quite a few years ago NEUROSIS used to be a great band. Their first three releases were stellar, but they started writing really long songs. ARTIMUS PYLE are like that early period of NEUROSIS, with influences from the current day Portland scene. They embody the angst of the shit side of life and they do it in under two minutes per song. They are incredible for that. The main difference between ARTIMUS PYLE and NEUROSIS is that every recording by ARTIMUS PYLE has been great. They have not fallen victim to that experimentation trap that usually happens to the bands the longer they have been around to "mature" as musicians. ARTIMUS PYLE remain immersed in hardcore. They have a sound similar to BORN DEAD ICONS or TRAGEDY, but they come from San Francisco.

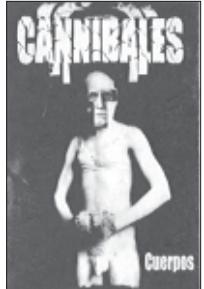
(Prank / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA)



Ben Hogan "7 inches of Hogan" ep

This is an older release on a Denver label from 1995. The record has a tripping up thrash sound similar to that of GANG GREEN or the RUNNAMUCKS, with exception to their guitar sound. The guitar is high pitched distortion similar to that of the RHYTHM PIGS or early SUICIDAL TENDENCIES. It makes them somewhat unique. BEN HOGAN really rock especially in terms of the current day skate thrash revival. It is uncanny how much their song "Brainwashed American" sounds like "Institutionalized" if you forgive the ska bit. In fact, the ska bit is so minuscule it is like a part in a SPAZZTIC BLURRR song. This is a very good release and the first for this label.

(Paco Garden Records / 569 E. Cofax Box 123 / Denver, CO / 80203 / USA)



BG "the and that's what I'm Here to do" ep

The big metal riffing like ACRID with the throaty singing like HIS HERO IS GONE with the whacked out bible thumping parody out-take, samples, and breakdowns. It's like listening to a band that crosses influences of emo-crust with 625 power violence. I am continually blown away by bands that read influences that shouldn't go together, but make them work. BG is one of those bands. Without this kind of cross-pollination, hardcore would never have grown. BG are like a cross between SEVERED HEAD OF STATE meets MORSER meets SCHOLASTIC DETH.

(Rabid City Dog c/o Clay Newell / 6208 McCullar / Haltom City, TX / 76117 / USA)



Bomb Builder "Drop the Big One" ep

Breakneck mid-west thrash with a healthy dose of Japanese thrash influence and not that MOTORHEAD crap that should be filed under metal - I'm talking about the short and choppy stuff. Features x-members of 9 SHOCKS TERROR, which explains the SYSTEMATIC DEATH and TERVEET KADET covers. The TERVEET KADET song sounds like it is being sung in Finnish. The AMEBIX cover is a lot faster and I can't get over the idea that it might have been inspired by CROW's rendition - knowing their worship of Japanese hardcore. BOMB BUILDER can't help draw comparisons to the H-100s or the GSMF ep. The vocals have that strained strangled sneering approach. The drums have a real gallop to them and can thunder at times. The guitars are turned up to full-fuzz with the solos emulating the best early Jap-core. The bass has that rumble. The production is overmodulated and gritty. Lyrics about the sour side of life. This is a record to write home about (especially if home is a punk house).

(Constant Pain / 1300 N. Douty / Hanford, CT / 93230 / USA)



Boxed In "World stops Turning" ep

Tripping UK thrash in the spirit of '86 a la later RIPCORD or that same period HERESY. The experience of this band runs deep with members from HEALTH HAZARD, DOOM, EBOLA, MINUTE MANIFESTO, GENERIC,

and SORE THROAT to mention a few. This fuckin' record is impatient. It is fast. It is furious. The production is muddy (like a live record) and flat. The message runs deep with activist laments from the opening DISCHARGE quotes through to the critiques of capitalism ("Food Chain"), war ("The War Against Terrorism a.k.a. T.W.A.T."), global warming ("Aquatic Age"), and ANTI-fuckin' CIMEX. The energy runs high. The collage art carries a million stories of woe. A dense wallop of hardcore comin' at ya.

(Crime Scene / Box 13 / 82 Colston Street / Bristol / BS1 5BB / UK)

Cannibales "Cuerpos" cassette

CANNIBALES share that rock sound of the aging Scandinavian punk scene defined in bands like the HELLACOPTERS or TURBONEGRO. It's ballsy rock 'n roll played with the furor and anger of punk, but sounding like it has gained the sex appeal of the Detroit scene. It is a sound that seems to have caught on and CANNIBALES represent Spain's contribution.

(Sedicion / P.O. Box 1893 / P. Mallorca / 07080 / Spain)

Complain "Make a Mistake" ep

Japanese fast skate-core. Wind 'em up and crank out the thrash. COMPLAIN know how to write a circle pit mosh. There is some ATTITUDE ADJUSTMENT to their sound with the vocalist. The drums are that tripping gallop of high pitched energy that fastcore has contributed to hardcore. The guitar is high pitched distortion. COMPLAIN are from Sapporo, but they sound nothing like SLANG or that heavier scene. They do a cover of PROJECT X's "Dance Floor Justice", which should give you an idea of where their influences lie.

(625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA)

Extinction of Mankind "Ale to England" ep

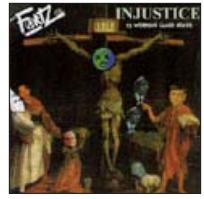
A tribute to English crust, done up as an ep, which involves covers of ANTISECT, DISCHARGE, and AMEBIX. It reminds me of the "Hail to Sweden" ep that DOOM did a few years back. The DISCHARGE cover works well and is probably the standout track on this disk. The other two are played with less enthusiasm. Folks who appreciate the PORTLAND scene will appreciate ETM's choice of an AMEBIX song, but I think they should have chose something else. And I was never a huge fan of ANTISECT so that cover is lost on me. Regardless, the novelty of this record carries some value.

(Malarie Records / P.O. Box 153 / 75661 Roznov P/R / Czech Republic)

the Fartz "Injustice" LP

ACCUSED style hardcore. The ACCUSED were always a crossover band, but the singer's history was rooted in a hardcore band called the FARTZ. For those lucky enough to get your hands on the original releases or bootlegs you know how good this was. When Blaine joined the ACCUSED his voice developed into a crazed maniacal growl similar to that of the cartoon character "Tazmanian Devil". This was different from the original hardcore singer he was known for in the FARTZ. He retains that tazmanian devil snarl in this recent recording, but the band retain the hardcore roots - refreshing news for hardcore purists. The bulldozer bass is pummeling in a DISCHARGE way. The guitar writes speedy bar riffs that are as anthemic as the best AC DC, but set to a hardcore pace. This is a great release, newly recorded, almost all new songs, and a DISCHARGE cover to boot - which I think is more of a tribute to one of the FARTZ' main influences.

(Alternative Tentacles / P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA)



g.r.b. "1984-1989" CD

g.r.b. are a who's who of Barcelona hardcore featuring ULTIMO RESORTE's rhythm section, a member of FRENOPATICSS, and one of the zine editor's

of *Drama del horror*. But unlike their predecessors, g.r.b. play blinding fast hardcore akin to the NEOs. Drawing music influences from the BAD BRAINS, the DEAD KENNEDYS, and DRI and lyrical influences from bands like MDC, DISCHARGE, and CRASS, g.r.b shares something more in common with bands like LARM, NEGAZIONE, and C.C.M. This CD gathers their reputed 1985 tape along with the "Iestoy tan contento" (which became the second 7 song ep in Barcelona's history), and their "Guentos y Leyendas" LP. This collection comes packages with a booklet and resembles a children's story. The booklet contains a lot of information about the Barcelona scene and where it fits in the international hardcore scene. And you realize that this is a collection of one of the best bands from Barcelona, if not Spain.

(Tralla Records / Apdo. 37119 / 08080 Barcelona / Spain)



Holy Molar "Flouride the Lightning" 10"

Dentist gimmickry experimentation-core. Take one part LOCUST synth, one part STANDING 8 scream-o, one part avant garde jazz structures, one part mouth harp, and mix it through a sound system with a busted speaker and you will begin to experience the magic of HOLY MOLAR. It's like mixing your own brand of Jungle Juice. You are all excited by the great flavours that get thrown in your cup, but when you actually taste the concoction it is fuckin' gross. Okay kids, what did we learn from Jim Jones, don't drink the kool-aid.

(Three One-G / P.O. Box 178262 / San Diego, CA / 92177 / USA)



Interterror "Sublevacion" LP

INTERTERROR were a band from Valencia back in the early 80's. They dressed like the CLASH but played like the hardcore material of the FEEDERZ. The vocalist sometimes sounds like the singer from 999. The material comprises INTERTERROR's best material recorded between 1983 and 1985 and includes "Felices Dias en auschwitz" found on the "Bloodstains Across Spain". This just came out and should be easy to track down.

(Tonto Records / Spain / e-mail: tontorecs@hotmail.com)



IV Reich "Discografia completa" CD

Early 80's thrash from Barcelona, which is a distinct region of Spain with their own language and brand of regionalism pitted against Madrid. IV REICH are a great band missed by the "Bloodstains" and "Killed by Hardcore" comps. For fans of GENETIC CONTROL and early Italian thrash you should do yourself a favour and track this down. The label is actually the only decent record store in Barcelona, run by folks who carry significant amounts of local hardcore, so you will be going to the source of this scene by ordering mailorder. There is also one other thing I would like to draw your attention to which is the back cover has a drawing of warplanes flying in a pattern that resembles the Sagrada Familia, which takes a potshot at Barcelona's tourist industry and religion at the same time. Fucking clever.

(Outline Records / C/Sitges 3 baixos / 08001 Barcelona / Spain)



John Browns Army "Who Fucked the culture Up?" 12"

This fuckin' WHO intro is hilarious, but instead of some lame ass crime series CSI you get JBA ripping shit up in that DEVOID OF FAITH manner. Heavy and tough vocals like a cross between DEVOID OF FAITH and NEGATIVE APPROACH. The guitar clips along and then brings the fucking ringing guitar sound that YOUTH OF TODAY used to use to signal a breakdown. JBA have the breakdowns but they are played with a hundred times the urgency. The drumming could be something out of the current scene of Japanese bands. JBA are like taking DEVOID OF FAITH and marrying them with TOTAL FURY. But what is with all this guitar work. Someone has been listening to Greg Ginn and old Japanese hardcore. Overall, the new JBA is unstoppably good. Wall tearin', breakdown manic, twisted gallop-core. It's also neat that they brought back the "File Under Fuck" parody sticker that RORSCHACH launched as a potshot against Steve Martin's stickering attempt to make bands like the CRUMBSUCKERS mainstream. And white



fuckin' vinyl. This is too good to be true. Did I mention the GANG GREEN cover? No. It rules, too. Q: What else could make this perfect? A: Answer found on the inside of the jacket cover. (No really go look)

(Gloom Records / P.O. Box 14253 / Albany, NY / 12212 / USA)

Kansalaltstottlemattomus "Fuck their fuckin' system" ep

Did Deek from OI POLLOI move to Finland or something. Fuck this singer sounds like him. Holy fuck, he did. I had no idea. This is an ancho-punk band featuring x-members of DIASPORA, OLOTILA and OI POLLOI. It is noisy and rumbley like a tank, in terms of structures. It fuckin' crunches the way the bass, guitar and drums come together. They sing in Finnish, German, Gaelic and english. The group yelled choruses combine elements of oi and CONFLICT in one band. This is fuckin' incredible. Deek is back in action. First CONFLICT and now Deek. Chase those systemic apologists out of town. The anarchists are back, on the attack.

(Kamaset Levyt c/o Jukka Nakari / Linnankatu 19 A 4 / 20100 Turku / Finland)



Knuckle Head "Gouo" ep

Not to be confused with the band from Calgary, this is the Japanese band that has been around since 1994. You can distinguish them by the spelling of their name. The Calgary band is one name and the band from Japan has a space. The band from Calgary plays some great street punk and the band from Japan plays a more Japanese influenced style of hardcore.



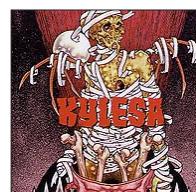
The band from Japan have more recently undergone a line up change which has prompted a sound change more akin with current day styles of hardcore. The adoption of blast beats, the overmodulation in production, the layered emo texture crust sound. They sound a lot like TRAGEDY or DEATHREAT. I guess those bands are starting to have a real influence on current day Japanese hardcore. I think some of this is assisted by the two tours of Japan under TRAGEDY's belt. But KNUCKLE HEAD bring some of their Japanese influences to the sound. The singer sounds way more maniacal. Japanese hardcore does have an impatience that makes their time changes flow with a certain amount of ease and so time changes do come naturally, like GAUZE. I think this is a re-issue of a DIY CD that KNUCKLE HEAD put out last year. No one from here probably heard about it and to make this release special there is an extra track. This is an incredible release. I also appreciate the english phonetics for the Japanese titles.

(MCR / 157 Kamiagu / Maizuru / Kyoto / 624-0913 Japan)

Kylesa "No Remorse" LP

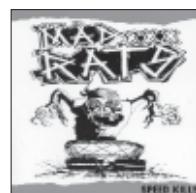
Sludge influenced big production rock punk with a looming apocalyptic crush. Multiple tempo pummeling with sweeping guitars in the vein of ACME or ARTIMUS PYLE. Lots of metal window dressing with the guitars, but the songs have so many parts that they had to be written by hardcore kids too impatient for typical metal anthems. And there are other giveaways that punks were behind this. The Pushead artwork. The shared screamed vocals. The anguish behind the sound. The heavy rumble of the production. This is a hybrid of the metal and punk. One interesting metal influence is the quick picking that replicates a mandolin sound and gives parts of this record a middle eastern or godfather sound. KYLESIA involve members of DAMAD. Ken can do no wrong.

(Prank / P.O. Box 410892 / San Francisco, CA / 94140-0892 / USA)



Mad Rats "Speed Kills" ep

Portuguese straight edge fastcore played by some members of TIME X, among others. This is crazy sounding like the thrasher skeleton on the cover. Never have I seen a cover so appropriate to match the sound on the platter. But enough about the cover, let's analyse the text of this script. Fuckin' manic sounding power violence with the youth crew trimmings. Breakdowns being played like DOWN IN FLAMES or only a few of those youth crust bands out of Holland, but nobody else. And the vocals are like MELEE's from the first demo. There is a TEEN IDLES cover and a YOUTH OF TODAY cover that has got to be heard to be believed. MAD RATS are like a youth crust wet dream come true.



(625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA)

Papyboarding "Weapons are not our Rescue" ep
Politically aware youth crew out of France similar to what you used to expect coming out of Holland or Germany during the *Crucial Response* glory days. The vocals remind me of early 7 SECONDS. One song is sung in Portuguese. And they put it out themselves, which is even better. Support this.
(David Plaire / 19 Impasse M. Luther King / 44800 St. Herblain / France)



Petazetas "no hay excusas" cassette
PETAZETAS sound like the modern day version of ULTIMO RESORTE or ANTI-DOGМАTIKSS with a female singer. They resemble early JINGO DE LUNCH before their rock wank out stage. Vocals that are sung with a crunchy guitar in that VERBAL ASSAULT "Trial" era. The cover looks like they may have some prisoner rights allegiances and the paper stock is recycled which hints at environmental ethics in practise.
(el Lokal / c/de la cera, 1 bis / 08001 Barcelona / Spain / e-mail: ellokal@pangea.org)



Riisteterror "Taabajara Hardcore" ep
As the ep is subtitled SICK TERROR meets RIISTETYT. Members of both bands getting together for this one. And why not, if bands like the OATH can draw members from Albany, San Diego and the Netherlands, why shouldn't another band be able to draw members from places like Brazil and Finland. So the distance which separates this group is interesting. But there is something unique about this band. The generation gap. RIISTETYT are from an early period of hardcore, one of the first waves, if you will. SICK TERROR are more current day, so it is interesting that these folks even got together in the first place. But I guess with RIISTETYT's reunion and touring as a band, it does make some sense. And this is obviously fuelled by members respective mutual admiration for each other's region of historical hardcore. And this mutual respect between Brazil and Finland for their respective scenes has been around for a while. RIISTETERROR are just the embodiment of attempts like FORCA MACABRE. And it is only driven further home with an ARMAGEDOM cover found at the end. This completes the circle. It also makes a lot of sense that *Hardcore Holocaust* would be behind a release like this. There are labels that posture about international hardcore and then there are labels like Havoc, 625, Prank, and *Hardcore Holocaust* that walk the walk. I also understand that this group is preparing to record something else, so watch out for more.
(Hardcore Holocaust / P.O. Box 26742 / Richmond, VA / 23261 / USA)



Shank "Coded Messages in Slowed Down Songs" LP

Blinding fast, ear-blisteringly loud, Scottish power violence. This trio launch 22 new tracks of cynical, critical wisdom, complete with a user's guide to follow along for this debut long player. There is even the odd sabbath riff that slides right in, but for the most part this is the intense hardcore of DROP DEAD, VOORHEES, INFEST bredren. Of course, coming from a power violence tradition, SHANK embody the extreme forms of both slow and fast and they do it well. And the logic behind the lyrics does require the book. Lots to chew on. Loads of work went into this release and it shows.
(Deep Six / P.O. Box 6911 / Burbank, CA / 91510 / USA)



Soothe ep

If you every wondered what the female version of Sam McPheeters would sound like, look no further. That smarmy sneer that gets choked out in anguish is all over this band. It's fuckin' amazing. The guitarist from TOMORROW is also SOOTHE's guitarist, which means the songs are short rippers that crank out anthem after anthem of ripping thrash repetition. He even experiments with some of the soaring guitar

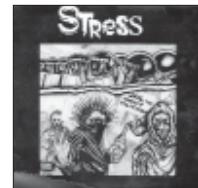


rock solos that traditional Japanese hardcore is known for. The rest of this is all thunder, with drum rolls, air attack guitar distortion fuzz and rumbling bass. There are some somber points of reflection with this that make it stand out, but mostly you get well played thrash with loads of traditional depth. Snatch this one up.

(Devour / c/o Yasuhiro Koketsu / 5-19 Shioji-cho / Mizuho-ku / Nagoya 467-0003 / Japan / e-mail: ykdvr@zc4.so-net.ne.jp)

Stress ep

From Ireland, STRESS sounds a lot like the BORN DEAD ICONS, although there is no MOTORHEAD influence. The vocals and the slower plodding parts are where the BDI reference comes in, however STRESS can break out into thrasher type parts and often do. Maybe a little more adrenalin to their sound and a little less technical proficiency. Maybe like a more punk version of BDI. But STRESS are full of surprises. The track "Stations" starts off with a SLF melodic intro. Just when you thought you'd heard it all another band from a remote region comes along and throws in their twists.
(SLTA Records / 11 Sarto Road / Sutton / Dublin 13 / Ireland)



Subterranean Kids "'85-'88 The hardcore Years" CD

Artwork that looks like it could be from a JERRY'S KIDS album or the "Boston not L.A." comp or a STUPIDS ep or even a SKEEZIKS 12". The vocals sound similar to that flat g.r.b. sound, which shouldn't be so hard to understand as both bands existed in the same scene at the same time playing the same shows. So the SUBTERRANEAN KIDS play breakneck hardcore like g.r.b with a little more early American influences. This CD is a great collection of the band compiling 40 songs found on 8 different demos, comps and official releases. This will save you a lot of digging and will turn

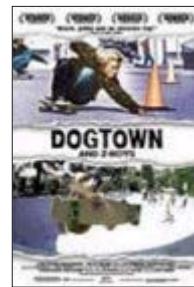


video reviews by Marky Rodenhizer

Dogtown & Z-Boys Special Edition DVD

(Directed by Stacey Peralta)

When Hollywood decided they were going to try and make a movie about Dogtown (now in production with director Fred Durst - yes, *him* - and producer David Fincher), Stacey Peralta took it upon himself to tell the real story first. The result is a surprisingly entertaining documentary with a killer soundtrack featuring some serious 70's rock (Stooges, Ted Nugent, Led Zeppelin), great interviews with the Zephyr skate team, punk rockers (Minor Threat's Ian Mackaye and that Rollins guy) and narrated by Sean Penn. Special Features include Director/Editor commentary (if you have any interest in documentary film, this audio track is a must) and access to "raw" skate footage used in the film.



ROCK 'N' ROLL HIGH SCHOOL DVD

(Director: Allan Arkush)

Do you remember rock and roll movies? Journey back in time to a world where a DJ was a guy spinning records on the radio, the records are loud, and there's no disco. That's right! Now with this rerelease of the Roger Corman classic, you too can enroll in Rock 'N' Roll High! The RAMONES, Riff, Kate, Tom and Eaglebauer destroy Vince Lombardi High in the name of rock and roll. Features classic performances of "Blitzkrieg Bop", "Pinhead", "She's The One", "Do You Wanna Dance?", "I Want You Around", "I Just Want Something To Do" and, of course "Rock 'N' Roll High School". DVD comes with some snazzy extras including a Director commentary, interview with Roger Corman and bonus Ramones audio. Those OTHER musicals may get the passing grates... Well fuck'em. I give Rock 'N' Roll High School an F. Fast! Fun! Fantastic! French Fries! Flatulent! Fuck!



you onto the magic of Barcelona hardcore.
(Tralla Records / Apdo. 37119 / 08080 Barcelona / Spain)

Tragedy "Vengeance" CD

This is TRAGEDY's most recent full length that was released and distributed on their most recent Japanese tour. For those who haven't gotten a copy yet it will be released in North America. This took 76 hours to record and it shows. The recording is dense with layered textures of atmospheric doom. There is an impending sense of nihilism. The vocals are Billy's of DEATHREAT so they are extra throaty in delivery. Some would say verging on "cookie monster" and others would say severe gasoline vocals. Fans of DEATHREAT know the deal. The rest of HIS HERO IS GONE fill out the ranks. Pounding drum rolls with clipping parts and crescendo slow bits define the backbeat. They are played in a variety of ways. The guitar play is intricate with one playing loads of distortion and the other playing delicate ringing out chords. The combination is lethal.



Turun Tauti "Laumasielut" ep

Big ass production of reggae rock that reminds me of later STIFF LITTLE FINGERS when they did their version of Bob Marley's "Johnny Was". But when there are no solos this can actually sound as good as the first UB40. Anyway, it only happens on one song, which happens to be the first song "Laumasielu". By the second song this snaps into some raging classic Finnish hardcore unlike I have heard in years. It is the kind I was hoping for and expecting. There is something about lyrics being screamed in Finnish – the language is so different and vowel enunciated that it resembles the bitching out one would receive from an eastern european. And the hardcore is tight and big sounding. It sneers, it builds, it growls, it soars, it pins you against a wall and pulverizes. It is mature sounding in that there is a lot going on and the instruments are well played and they don't rely on cheap hardcore fills. This is solid Finnish sounding hardcore that could be on a new *Propaganda* comp, should the label get busy with the current scene. Echo on the vocals, buzzsaw distorted guitars, high end rolling basslines. It's all here.

(Kamaset Levyt c/o Jukka Nakari / Linnankatu 19 A 4 / 20100 Turku / Finland)



Ultimo Resorte "Que dificil es ser punk!" CD

One of the earliest punk bands from Barcelona captured on a discography, which also includes the "Johny Mofeta" track found on the "Bloodstains Across Spain". ULTIMO RESORTE had a 5 song ep with some real gems on it, which pre-dated the ep which "Johny Mofeta" was taken from. There is also some great stuff recorded after that ep. They have a female singer who is rumoured to have kick the shit out of Sid's Nancy and she has the voice of Poly Styrene, but sung at a pace that hardcore aficionados can only appreciate. This is a great unearthing.

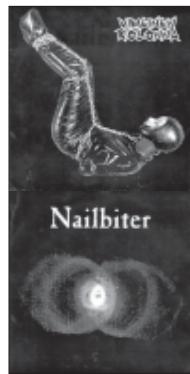
(Outline Records / C/Sitges 3 baixos / 08001 Barcelona / Spain)



Viimeinen Kollana / Nailbiter split ep

Deep sounding production from VIIMEINEN KOLLANA. And once you get passed the intros there is a good fast pace that competes with the speed of fastcore. Overall VIIMEINEN KOLLANA play a classic Finnish sounding hardcore with it's trace influences in the early Brazilian scene. The cover doesn't hurt that Finnish appeal with a latex bondage image that could easily be a TERVEET KADET release. NAILBITER, on the other hand are from England (according to the recording information), but are masquerading as a Japanese band (see their names on the inside cover). They have that big sound of traditional Japanese hardcore with all its rock influences, but it completely leans more towards the biker rock of MOTORHEAD. Bad ass licks, played fast and wrecklessly without apology. The repetition that drives this into the subconscious and comes out with the headbang nod. This is a great pairing of two traditional sounds that have shaped international hardcore.

(Kamaset Levyt c/o Jukka Nakari / Linnankatu 19 A 4 / 20100 Turku / Finland)



Voetsek "Tinea Crunis" ep

A mostly girl thrash band from the west coast playing originals at speeds similar to W.H.N. They bring to mind bands like SCROTUM GRINDER who have pointed lyrics, stop and start speed, and a killer bad attitude. There is one cover EXTREME NOISE TERROR cover. Ripping fast west coast grrrl thrash.

(Six Weeks / 225 Lincoln Avenue / Cotati, CA / 94931 / USA)



Weight of Government "Until the End" CD

This is a current Barci hardcore band. They sport CRUDOS, Lonsdale, and DK's shirts. There seems to be some skinhead affiliation, but probably lines up on the anti-fascist side. They have a modern day straight edge sound that is thick and heavy. They remind me of FATE2HATE or BRIGADA FLORES MAGON.

(Invisible Records / C/San Roque 44-3 / C.P. 03600 Elda (Alicante) / Spain)

Yesterday's Kids "Can't Hear Nothin'" LP

Why haven't I moved to Wisconsin? Seriously, great records keep coming out of the cheese state these days. "Can't Hear Nothin'" is an excellent example of what can be done if pop-punk is taken seriously. Combining the unforgettable quality of early *Lookout!* records with mature production and (gasp!) good songs, YK have managed to do what few melodic punk bands do. They write "pop" songs (fact) with a punk background and don't sound at all like emo pussies. Maybe it's the TEENAGE REJECTS cover that sets them apart? Or is it their "(Ode to) Shadowy Men On a Shadowy Planet"? Either way, it's undeniable that "Can't Hear Nothin'" is a great record. If only because these songs get stuck in my head for days. (Panic Button Records / P.O. Box 148010 / Chicago, IL / 60614-8010 / U.S.A.) - MR



demo features

The Horror "Your Every Nightmare coming True" Demo - featured on the September 8th program

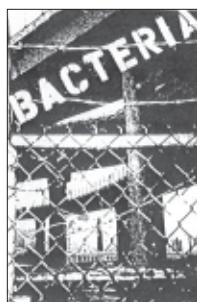
Back in November of 2001, upon getting back from their US tour, the members of VOORHEES minus the singer decided to leave the band and do their own thing, so they joined forces with Andy from IMBALANCE to form THE HORROR. Just as flat and lackluster as VOORHEES with a real appreciation towards short, fast, brief songs, THE HORROR have recorded a five song demo entitled "Your Every Nightmare Coming True" in March 2002. The demo is available on the internet at www.voorhees.co.uk/the_horror/. THE HORROR have recorded 14 new songs for a 10" to be released on *Chainsaw Safety* Records entitled "First Blood". They are writing songs will for another 10" to be released on *Coalition* Records.



(The Horror c/o Out of Step / 7 Crown St / Leeds / West Yorkshire / England / e-mail: the_pride_of_seaham@hotmail.com)

Bacteria Demo - featured on the October 20th program

As part of the exploding Portland scene, BACTERIA are the latest from the TRAGEDY school of emo-crust. They draw on some early traditional American hardcore influences so that at times you will hear a FLAG riff or a NEGATIVE APPROACH guitar part, but for the most part this is angst ridden crust layered thick with guitar. They use the tight edits and ringing out feedback to link all the songs similar to SEVERED HEAD OF STATE. This is a great development of the Portland crust sound. The band features Simon the vocalist from FUNERAL who is playing guitar, Teri from the CURSE



demo continued

on bass, and Keith from REMAINS OF THE DAY and HELLSHOCK on drums.

(4507 N. Gantenbein Ave., / Portland, OR / 97217 / USA)

Hellshock "Ghosts of the Past" Demo - featured on the October 27th program
HELLSHOCK feature some members who moonlight in other Portland area bands including Brian from DETESTATION / ATROCIOUS MADNESS on guitar, Keith and Derreck from REMAINS OF THE DAY on drums and bass, and Joel ex-ATROCIOUS MADNESS on vocals. Joel is also the recent drummer for MIDNIGHT. (ED Note: It's hard to keep up). The emo-crust sound of Portland prevails but it is layered with that sludgy thrash sound that SLAYER embody. It helps create the apocalyptic texture that matches the message.

(P.O. Box 2626 / Portland, OR / 97208 / USA)



show listings

THURSDAY NOVEMBER 14th @ the DUNGEON (44 bond st., Oshawa) ALL AGES, \$10, doors open after 8pm - CRYPTOPSY!!! /

BLOOD OF CHRIST / WETWORK / PRAETORIA

- Free Friday Films - **FRIDAY NOVEMBER 15th** @ Innis College, 7:00 pm, Free - Film: He Liu (The River)

- Kung Fu Fridays - **FRIDAY NOVEMBER 15th** @ Royal Cinema, 9:45 pm - Film: The Eagle's Claw

FRIDAY NOVEMBER 15th @ Sonic Union - THE CURSED

SATURDAY NOVEMBER 16th @ Cactus - THE CURSED /

SEPERATION SUICIDE / F.A.T.O. / SCARE TACTIC

SATURDAY NOVEMBER 16th @ 99 Custer Street - THE SOUND OF FAILURE / PROJECT GRIZZLY

TUESDAY NOVEMBER 19th @ Lee's Palace, Free - The METAL EDDIES / DEAD VIDEO / DISTRICT 7

- Free Friday Films - **FRIDAY NOVEMBER 22nd** @ Innis College, 7:00 pm, Free - Film: Hsi Yen [The Wedding Banquet]

- Conflict Archives presents - **THURSDAY NOVEMBER 28th** @ Royal Cinema, 9:00pm - Film: RED SCORPION

- Saucy 70's Film Fest - **FRIDAY NOVEMBER 29th** @ Royal Cinema, 7:15 pm (runs through until December 4th) - FILM: The Stewardesses in 3-D, Description: The 1969 classic stars Christina Hart, Michael Garrett and other "tastefully unattired" babes of the skies! More nourishing than an in flight meal, more exciting than passport control and a lot cheaper than a weekend in Atlantic City. Get those special glasses out and fasten your seat belt. This soft core flesh extravaganza is the highest grossing 3-D movie of all time.

- Kung Fu Fridays - **FRIDAY NOVEMBER 29th** @ Royal Cinema, 9:45 pm - Film: Revenge of the Shogun Women in 3-D

- Saucy 70's Film Fest - **SATURDAY NOVEMBER 30th** @ Royal Cinema, 7:30 pm - FILM: Devil in Miss Jones. Trailer: a TACKY educational film classic "How Do I love Thee?" (from 1966?) about the evils of pre-marital sex

SATURDAY NOVEMBER 30th @ State Control Records, 9:00 pm - FUERZA X (from Guatemala) / FEAST OR FAMINE

- Saucy 70's Film Fest - **TUESDAY DECEMBER 3rd** @ Royal Cinema, 9:00 pm - FILM: Devil in Miss Jones (*See above note about trailers*).

- Benefit for the Baltimore 28 - **SATURDAY DECEMBER 7th** @ Tranzac - 292 Brunswick Ave - ALL AGES, 8pm - \$6 - FATE TO HATE (Montreal) / OUR WAR / FUCKED UP

SATURDAY DECEMBER 13th @ Kathedral - THE GETAWAY / MOVIE LIFE

WEDNESDAY DECEMBER 17th @ Horseshoe - THE GETAWAY

- Kung Fu Fridays - **FRIDAY DECEMBER 20th** @ Royal Cinema, 9:45 pm - Film: Mad Mad Kung Fu

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm

rumour mill

Paul Pfeifer, of WADGE fame, is moving to Peterborough to open up a foreign / Hong Kong / Horror / art video & DVD rental store - to pursue one of his consuming passions. I hope this takes off * There is a great new crust band from Sweden called UNCLE CHARLES featuring members of HUMAN WASTE, MISLEAD YOUTH, SATURDAYS HEROES, and DISTRACT * INEPSY will have a full length coming out on Wounded Paw * The guitarist from the LUMPS (Alex) is in a coma. He fell off a truck that he was holding on to while skateboarding. When he recovers there is going to be a benefit show for him featuring LACK OF INTEREST, SCOTT BAIO ARMY, and others * The guitarist from RAW POWER - Giuseppe Codeluppi, died of a heart attack while playing soccer * The singer from the ATTACK - who recently broke up - has a new band called FUCKED UP KID - taking their name from a CRIMPSHRINE song * The POLIDICKS have a new CD coming out entitled "No Peace ? No Chance" * Dominick from DAY OF MOURNING, the guy who moved to Baltimore to play in COMIN CORRECT has just announced his engagement to a lovely lass from the area named Mel * PUT TO SHAME have just released their brand new CD entitled "War, Punk & Plaid", which is out on Wounded Paw Records

MEXICAN POWER AUTHORITY

"haiku...gesundheit" Dbl LP or CD

MEXICAN POWER AUTHORITY(MPA) were a hardcore band from Victoria, BC who experimented with the fusion of jazz and grindcore. Principal songwriter and guitarist Kev Smith was formerly in the legendary NEOS and the earlier MPA material bears some resemblance to the NEOS writing style, particularly in terms of speed, impact, sense of humour and brief song duration. Much of the early MPA material references the NEOS hardcore style while also incorporating more diverse ideas. Fans of STARK RAVING MAD, FYP, PAGAN FAITH, TH'INBRED, VICTIM'S FAMILY, and others from the intellectual fast geek-core school will doubtless find MPA to their liking. Order your copy by writing Ragamuffin Soldier Records c/o Stephen Perry at 35 Raglan Ave., Unit 204 / Toronto, ON / M6C 2K7 / Canada. \$12.00ppd. for a vinyl format and \$6.00 for CD.



UGLY POP VINYL

2 Bloor St West Suite 100 / Box 477 Toronto, ON / M4W 3E2
e-mail: uglyxpop@yahoo.com / Website: www.uglypop.com

Still Available:



THEY LIVE/COUNTDOWN TO OBLIVION split 7" EP

Buffalo's THEY LIVE turn in 5 tracks of hyper-speed power violence in the '91 style, while COUNTDOWN TO OBLIVION debut with three tracks of violent metallic speedcore. CTO includes Chris (LEFT FOR DEAD/THE SWARM) and Stephie (ONE BLOOD) on dual vocals and Jamie (ANTI-FLAG) on bass.



DESTINED FOR ASSIMILATION 8 Song 12"

From Saskatchewan, the unlikeliest of places, comes a band in the vein of ACCUSED crossover styles. HOLIER THAN THOU or BEYOND POSSESSION come to mind immediately. This is a must have for fans of crossover skate thrash.

Upcoming Releases:

WARHEAD LP

A vinyl release of this legendary Japanese band's jaw-droppingly great '93 CD "Kono Soi Odoko Ha", along with '95's excellent "Lost self and beating heart" 7". Altogether 15 tracks of pure, raging traditional Japanese hardcore at its best.

DREAM DATES "The Mess You're In" 7"

Additional recently unearthed 1979 punk rock treasures. This 1979 monster comes from the same session as the long-gone first single, and it's every bit as good. The cover photo will be an amazing out-take from the original '70's "Last pogo" sessions.

HAMMER "More Hammer EP" 7"

Yet another superb Japanese band delivers pure traditional Japcore — ripping speed, tightness, gang vocals and no shortage of wild leads.

CAREER SUICIDE s/t LP - Toronto's CAREER SUICIDE have recently completed recording an LP. Fast, snotty hardcore punk influenced by the GERMS, ANGRY SAMOANS, FIX, FU'S and DICTATORS, complete with ace CHRONIC SICK cover.

Friends of 89.5 Membership Drive

CIUT is a listener-supported radio station, licensed by the CRTC “to offer programming that is different in style and substance from the programming offered by other types of radio stations.” CIUT is the station that hosts “Equalizing-X-Distort”, a show that you have some connection to because you have donated at some point to keep the station meeting our operating budget.

CIUT is one of few mediums that has hardcore punk rock in an unapologetic form. No cow-towing to advertising sponsors, no product placement crap, no influence to the formulaic pop punk or mosh metal labels, just pure unadulterated DIY punk done by participants who are into their respective scenes.

Equalizing-X-Distort is a two hour hardcore show that airs every week. We attempt to keep you abreast of emerging scenes in Japan, Scandinavia, South America, and Continental Europe, but have been able to feature punk rock from some far away places like Indonesia, China, New Zealand, Australia and other off-the-beaten-path republics in the former Soviet Union. Part of the impetus is to provide a researched international forum that will allow us to compare our own local scenes and take stock against emerging scenes in this international network of hardcore.

We are particularly committed to a local scene as is witnessed by our monthly live segments. The first Sunday of every month, we have a local band play live on the show. Since the last drive we have had GUNS LIQUOR & WHORES (from Winnipeg), BLUE DEMON, DOWN BELOW, R.A.M.B.O. (from Philadelphia), FIRST DAY (from Vancouver), DFA (from Saskatchewan), PUT TO SHAME, the RUNNAMUCKS (from Florida), and ABANDONED HEARTS CLUB play live. In upcoming months, we hope to have the SELFISH (from Finland), the TIJUANA BIBLES, and CLOSET MONSTER. We also hope to get some of the bands from Buffalo’s burgeoning basement scene, into the studio. We are creating unique live performances, similar to the John Peel Sessions, that document and re-broadcast punk bands in their live formats with unrecorded material. There are quite a few folks who have dubbed these sessions and we encourage it.

As further commitment to underground material, we continue with the demo feature. Playing bands in the most accessible formats (cassettes), in periods when they have the energy and enthusiasm commits us to keeping the program DIY, not just in content but also in format. Some of the bands featured since the last drive include : the BLACK EYES CLUB (from Hamilton), HELLSHOCK (from Portland), BACTERIA (from Portland), the HORROR (from UK featuring x-VOORHEES), 666-PACK (from Sweden), CURIOSO (a Portuguese speaking band from Japan), NO CONTROL (streetpunk from Moncton), TO HELL AND BACK (x-Devoid of Faith members), DEATHSQUAD (JBA and LIMP WRIST members), KNIFE FIGHT (x-SHARK ATTACK and LIFE's HALT members), the GATECRASHERS (from NJ), COWPIE (from Saskatchewan), the LUMPS (from California), SCURVY DOG (from San Fran), xSHIP WRECKx (from here), PAC MEN, SHORT FUSE, CRUCIAL ATTACK, JAZZUS (from Brazil), TAB, SELF DEFENSE, TEENAGE REJECTS, HOLY SHIT, ROBOT HAS WEREWOLF HAND, and many others. Some of the demos we have lined up include: BRUTAL TERRORISM (out of Japan), BURIAL (out of Portland), FORESIGHT (out of Japan), the CARPETBAGGERS (out of Florida), MIDNIGHT (out of Portland), SCUM OF SOCIETY (out of Japan), the TERMINATORS (out of Florida), SOOTHE (out of Japan), and BURIAL (out of Portland). There are loads of others, but we have all kinds of surprises for the demo feature.

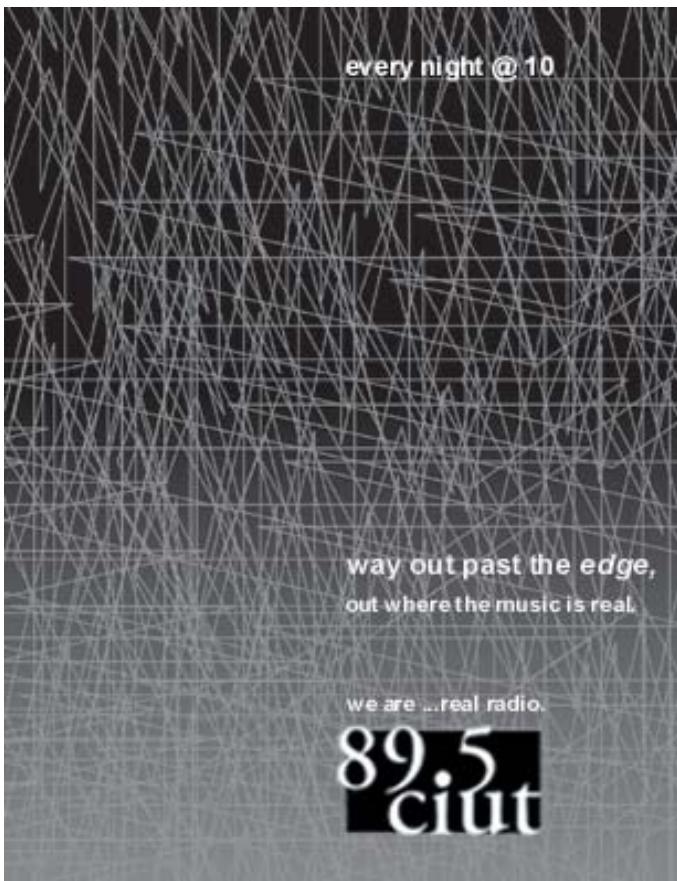
We also bring you the most current hardcore that we can get our hands on. We compile monthly Top 10 programs on the last Sunday of every month to ensure that some of the best releases make it to radio. In the face of all this “Punk’s Dead” crap, I am continually amazed at the quality and breadth of the releases that continually make it out and there are no signs of this subculture calling it quits. We try and reflect this through a monthly countdown that also gets analytical by looking at bootlegs, re-issues, runners up, Canadian material, compilations, and other notes of significance.

All of these programming elements have been building Equalizing-X-Distort into a world class punk radio show. But we can’t continue to do this without your support. We need to replace aging equipment for the studio, we need to upgrade our sound equipment in Studio 3, we need to get a production studio up and running. All this costs money. Our day-to-day expenses of the transmitter rental space, station personnel, and broadcast equipment keep us on the brink of bankruptcy. Your generous donation will enable us to remain an independent voice that doesn’t feel the pressure of advertising or government grants. For just a few pennies a day, a donation of \$25.00 will help keep CIUT afloat through the next fiscal year.

CIUT’s Spring 2002 On-Air Fundraising Campaign will be held between Monday November 25th and Sunday December 1st. We’re asking you to become a member of the “Friends of 89.5 FM” by making a \$25 donation.

Every penny you contribute will be used to keep this unique and important community resource on the air .

Enclosed please find a donor form. Upon completion the form can be sent to CIUT 89.5 FM / 91 St. George Street / Toronto, ON / M5S 2E8. Thanks for considering our request and tune in on Sunday December 1st at 10:00 pm.



Kung Fu Fridays AT THE ROYAL

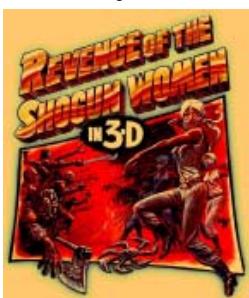
FRIDAY NOVEMBER 15TH, 9:45 pm - Film: Eagle's Claw - When the Master of the famous Eagle Claw school is murdered, Chen, one of the two top students is blamed and flees for his life. Chen suspects Chao Ma Wu, a famous Mantis Fist fighter as the murderer and tricks him into teaching him the deadly style, but only learns half of the technique. Together with Lee Chi, the other top student, they devise a plan to kill Chao and regain their school's honour. It's a classic battle of intrigue with swift kicks and punches!

FRIDAY NOVEMBER 29th, 9:45pm - Film: Revenge of the Sho-Gun Women in 3-D - During one of those times in feudal China, a village is saved from a

band of masked outlaws by thirteen kung fu nuns with shaved heads. Although these heroic sisters don't appear in full fightin' form until the 55 minute, the 3-D effects on beautiful scenic locals, grenade chucking, and numerous spear impalings will keep you recoiling in your chair for the full running time. The action scene that will be most remembered is when a Shogun nun kills the evil Pai Ying by scalping his long whip-like hair with her bare hands! Other highlight include topless rolls in the hay,

seven Shogun nun brawls, six axe whackings, bloody face smacks in 3-D, five sword fights, lots of high flying, and five village raids. Truly one of the best color 3-D movies you're ever likely to see.

FRIDAY DECEMBER 20th, 9:45pm - Film: Mad Mad Kung Fu - A noodle-vendor comes to the aid of a beggar being harrassed by town bullies, and gets trapped into becoming a hero. Though he's a good fighter, the beggar is better, but hides the fact and calls the noodle vendor 'Bamboo Stick,' the name for a fierce protector of the people. Problems arise for our hero when Master Lung seeks revenge for the death of his son at the hands of the real Bamboo Stick. Get ready for body-twist-motion-combat! The way that these actors can wrap their bodies around one another in endless combinations boogles the mind! Twister Kung Fu!



RIOT99 EXD - The Studio 3 Sessions



CD available with 12 tracks recorded live from the radio show. It captures all the live energy of one of Toronto's best '77 style punk bands, with a studio recording.

Copies are available for \$U.S. 10.00 ppd / \$ Cdn12.00 to :

**Nerve Damage Records
c/o Mark Redenizer
2 Bloor Street West, Suite 100, Box 477
Toronto, ON
M4W 3E2
Canada**

Make cheques or money orders payable to Mark. Proceeds from the sale of this CD are being donated to CIUT.



- Conflict Archives presents -

THURSDAY NOVEMBER 28th @ Royal Cinema (608 College St), 9:00pm
Film: RED SCORPION (1989 South African/Namibia/USA)

Description: Remember when we could do movies about the worries of communism? The most fantastic actor in the universe (Dolph Lundgren) hits the screen in the "Gone with the Wind" of B-Action/Anti-Communist flicks! The Soviets send Nicolai (Lundgren) their finest killing machine on special assignment to kill an African rebel leader. But after mixing with the enemies, being discharged from the Russian Secret Service, and a strange encounter with a voodoo touting bushman, Nicolai's story changes! He becomes Red Scorpion, switching sides joining the rebels. A man with a conscience and a gun, fighting communism! Red Scorpion features tons of explosions, cliched Americans, and topless Dolph scenes, all while tons of Little Richard records play. Intro by Dion Conflict and Come dresses as a "tacky communist" and receive a "sputnik approved" special gift! Finally! A film that's better than color! More explosions than dynamite in the world today! The film detonates thrilling action, scene after scene! ONE SCREENING ONLY! DON'T MISS IT!